

## THE NATIONAL SPORTING LIBRARY NEWSLETTER

A Research Center for Horse and Field Sports

Fall 1993 No. 38

Laura Rose, Editor



VIRGINIA MUSEUM OF FINE ARTS, RICHMOND.  
THE PAUL MELLON COLLECTION.

*In 1822 Fisher painted this portrait of Duroc, the sire of American Eclipse.*

### Alvan Fisher and the Beginning of Thoroughbred Portraiture in America

*by Stephanie Przybylek*

Though the name Alvan Fisher may not be synonymous with sporting art, the landscape painter's tentative images of racehorses in the 1820s are in fact the first recorded portraits of American turf champions. Fisher's draftsmanship and technique never approach the quality of later American sporting artists, but his role as an innovator in early 19th-century American painting and his choice of Thoroughbred horses as subject matter prove intriguing points for sporting enthusiasts to ponder.

Alvan Fisher was born in 1792 in Needham, Mass., to a family uninvolved in artistic pursuits. Despite their misgivings, Fisher decided to become an artist and traveled to Boston in 1810 for training. He undertook an apprenticeship with John Ritto Penniman, a self-trained sign painter and jack of all artistic trades. Penniman's repertoire was broad; he was one of the earliest American artists to paint sporting subjects and genre scenes.

When Fisher left Penniman's tutelage a few years later, he began actively pursuing themes of agricultural interest, as he noted in 1834: "In 1814 I commenced being [an] artist by painting portraits at a cheap rate. This I pursued until 1815. I then began painting a series of pictures which had not been

practised much, if any, in this country, viz: barnyard scenes and scenes belonging to rural life, winter pieces, portraits of animals, etc. This species of painting being more novel in this part of the country, I found it a more lucrative, pleasant, and distinguishing branch of art than portrait painting, which I then pursued."

Fisher's early paintings include livestock, often cattle or horses placed against a pastoral landscape. But portraiture was still the most popular type of painting, and Fisher could not maintain his career by staying in Boston. By 1817 he traveled extensively from Massachusetts to South Carolina in search of commissions. At some point in his travels, the spring of 1822 at the latest, Fisher met Charles Henry Hall, who would commission the first series of Thoroughbred portraits.

#### Racing for the Masses

Events concerning horse racing in the 1820s set the scene for an atmosphere conducive to sporting commissions. Racing was increasing in popularity among the public as an organized mass activity, despite legislation to outlaw it as late as 1820 in New York.

In order to allay the fears of anti-

gambling interests, racing was promoted as a healthy way of improving agricultural science, a testing ground for advancements in American breeding. This national pride in domestic agricultural advances, coupled with growing sectionalism, fueled a rivalry of epic proportions between the North and the South. The rivalry was actively cultivated in a series of match races beginning in 1821. The first prominent horse to be hailed as a champion in these series was C.W. Van Ranst's American Eclipse, who defeated Southern challenger Sir Charles by default in Washington, D.C., in 1822.

A few months before American Eclipse's match against Sir Charles, Hall approached Fisher to undertake the series of portraits. A self-made merchant and breeder of fine bloodstock, Hall was an important civic leader and racing proponent in New York. He was actively involved in the movement toward purifying domestic bloodlines, and in 1822 he began compiling a new version of a Northern stud book. A connection between this project and his painting commission seems likely, as he requested from Fisher portraits of horses that were breeding successes throughout the region rather than animals from his own stable.

Two paintings from May of 1822, the earliest Fisher horse portraits to surface, suggest that the young artist had a great deal to learn about equine anatomy. A portrait of American Eclipse displays the horse awkwardly, accompanied by its trainer and jockey. The other, thought to be a portrait of American Eclipse's sire, Duroc, displays a prancing horse held by a well-dressed figure against a pastoral barnyard background. The composition of the work is ambitious even if not successful. However, there is some question as to the animal's identity, because the horse in the painting has different markings than an engraving of Duroc done after a later Fisher painting in 1824.





THE NATIONAL SPORTING LIBRARY.  
GIFT OF HARRY T. PETERS JR.

*The NSL's portrait of American Eclipse was painted in 1823, the year that the horse won the greatest of the North-South match races.*

If Fisher's barnyard horse is not a painting of Duroc, the identity may be revealed in a letter of Fisher's dated Nov. 29, 1822. Two images are mentioned—a portrait of American Eclipse and a portrait of a horse which Fisher referred to as Bassorah. The letter probably refers to the Bassorah Arabian, a stallion owned by Van Ranst who was imported in 1819, and in 1820 won top prize at the New York Agricultural Society for being the best stud in the state. As Fisher would already have been to the Van Ranst stables to paint Eclipse, and Hall was interested in portraits of breeding triumphs, the identity seems logical.

Fisher painted numerous copies of Bassorah, but the horse that commanded his attention was American Eclipse. The eight surviving paintings of the horse that he painted between 1822 and 1824 are only a fraction of the portraits he completed. American Eclipse at the Union Course (1823), in the collection of the National Sporting Library, faithfully follows Fisher's formula for depicting the champion. An animal of awkward anatomy stands stiffly, accompanied by its trainer and jockey, ready to be saddled in anticipation of the contest. Sketchy hints of race track activity are visible in the background.

Fisher not only painted American Eclipse, but he followed word of the horse's exploits. In the winter of 1822, Fisher was in Charleston, S.C., where he attended the races on several occasions. With the growing clamor for a rematch between American Eclipse and a Southern challenger, Fisher's location

allowed him to hear of Eclipse's fame from a Southern venue, "It has given me much pleasure," wrote Fisher in a letter to Hall, "to hear that Eclipse has gained fresh laurels from the 'ancient dominion,' and that the South is convinced that the North can run as well as fight." When Fisher returned to the northern part of the country in the spring of 1823 via New York, he and Hall were among the crowds in attendance at Eclipse's successful match against Henry at the Union Course.

The Eclipse portraits are Fisher's best known equine works, which is unfortunate as they clearly vary in quality. While a few of the Eclipse paintings are appealing examples of Fisher's abilities, other images appear to be nothing more than rote copies of an unimaginative formula. Fisher's awkward anatomical constructions afford him little respect with current art scholars, but his reputation during his lifetime was positive.

Van Ranst commissioned an Eclipse portrait from Fisher, and later used a wood engraving after it by Alexander Anderson in his history of the horse, *An Authentic History of the Celebrated Race Horse American Eclipse* (1823). Charles C. Wright issued an engraving after a Fisher painting in 1823, and a color engraving, one of the earliest in the country, was subsequently made from Wright's copper plate and printed by Joullain of New York.

### Seeking Southern Subjects

Fisher continued his work with equine subjects in 1824 and expanded the base into the South. The artist's works during this period reflect a maturation in handling of the subject matter and rendering of the anatomy.

Hall continued to be an important patron. In addition to another portrait of Eclipse, he requested paintings of horses such as Sir Archie. In the portrait, Sir Archie is portrayed as a solid bay horse held by his groom, Uncle Hardy. Both horse and groom convey a tangible sense of physique and personality, and contemporaries considered it a good likeness.

Southern breeders began requesting work from the Boston artist. Virginia

planter John Tayloe commissioned a painting of Sir Hal, and James M. Selden, proprietor of the Tree Hill race course near Richmond, commissioned one of Mountaineer. Fisher also painted horses for two of the most prominent men in southern racing circles, Sir Charles for William Ransom Johnson, and Virginian for Capt. James J. Harrison. But these individual commissions did not translate into a steady stream of business, and Fisher could not maintain a base of work in the region.

### A Painter of Note

In 1825 Fisher travelled to Europe. When he returned to the United States in 1826, his works had begun receiving public notice, and by 1832 six of his paintings had been engraved for the *American Turf Register*. By then Fisher had shifted his focus to landscape painting and, grudgingly, portraiture as a way to make a living, although he never entirely abandoned equine images. He painted portraits of Eclipse and Sir Archie in 1843, and of the trotting horse Matchless as late as 1857.

In the end, Fisher's skill could not match his initiative, and artists more suited to handle patrons' demands for authenticity in animal forms arrived to capitalize on a growing market for equine portraits. Fisher's role as a pioneer, however, should be recognized. In his hesitant, awkward paintings of Eclipse and other Thoroughbreds, he initiated the first steps to depicting on canvas the success and excitement of American racing.

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THE NATIONAL SPORTING LIBRARY

### NEWSLETTER

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Laura Rose, Editor



## COMMENTS FROM THE CURATOR

by Alexander Mackay-Smith

### The Eclipse vs. Henry Match Race

In the summer of 1822, Charles Henry Hall of the Harlem Stud commissioned Alvan Fisher to paint a series of portraits of famous race horses. The series was inspired by American Eclipse, who on May 27, 1823, was victorious in the greatest of the North vs. South match races. Over 60,000 spectators were on hand at the Union Course, Long Island, to watch as Eclipse of the North bested Henry of the South.

American Eclipse was a grandson of imported Diomed, winner of England's first Epsom Derby (1780). The youngster showed so much promise that, when he was only five months old, his breeder, Gen. Nathaniel Coles, named him after the great English 18th-century race horse Eclipse (1764).

American Eclipse grew into a 15.1-hand, massively-built chestnut. He was owned by Cornelius Van Ranst, who was backed by a syndicate headed by John C. Stevens of Castle Point Stud, Hoboken, N.J.

Henry, the Southern champion, was managed by Col. William Ransom Johnson of the Oakland Stud, Petersburg, Va., who was dubbed "The Napoleon of the Turf." Foaled in 1819, Henry was a double grandson of Diomed. He was a slightly-built chestnut and stood 14.3 hands.

The terms of the match were as follows:

"Great match race between American Eclipse and Sir Henry, over the Union Course, Long Island, May 27, 1823. Heats four miles, for \$20,000. The Southern gentlemen to be allowed to name their horse at the starting post."

These conditions allowed the South to substitute Henry for their original choice, John Richards, who cut the frog on his foot while exercising and was unfit to race. Under the weight-for-age rules, Henry carried 108 pounds, Eclipse 126. Henry was a young race horse at the top of his form. Eclipse had made three seasons at stud, and had raced only three times since 1819.

#### The Napoleon Battles Oysters

The Southern forces were commanded by Col. Johnson, the most eminent authority in the country on race horse preparation and racing tactics. This advantage unfortunately evaporated when Col. Johnson ate a plate of oysters which contained him to his bed the next day. He never reached the race.

The classic account of the race was published in the September 1830 issue of the *American Turf Register and Sporting Magazine* under the sobriquet "An Old Turfman." This was Cadwallader R. Colden, who later founded and edited the *New York Sporting Magazine* and the *United States Sporting Magazine*.

Colden, who had made careful notes, wrote:

"The road from New York to the course, a distance of eight miles, was

covered by horsemen, and a triple line of carriages, in an unbroken chain, from the dawn of day until one o'clock, the appointed hour of starting. The stands on the ground, for the reception of spectators, were crowded to excess at an early hour, and the clubhouse, and balcony extending along its whole front, were filled by ladies; the whole track, or nearly so, for a mile distance in circuit, was lined on the inside by carriages and horsemen, and the throng of pedestrians surpassed all belief—not less than sixty thousand spectators were computed to be in the field."

The first heat was a disaster for Eclipse, a race horse who had to be ridden hard from start to finish. This was beyond the powers of his jockey, William Crafts, who weighed only 100 pounds. His efforts were limited to use of the whip, which only wounded the horse.

The second heat was decisive. In Eclipse's earlier victories, he had been ridden by Samuel Purdy, a gentleman rider and the best jockey of his time. Purdy, now 38 years old, retired and out of condition, was in the stands for the match race. When asked, he consented to ride.

Colden watched the second heat on horseback, accompanied by a friend, John Buckley. Colden wrote:

"Mr. Purdy, having mounted his favorite, was perfectly at home and self-confident. The signal being again given, he went off rapidly from the start; Sir Henry being now entitled to the inside, took the track, and kept the lead, followed closely by Eclipse, whom Mr. Purdy at once brought to



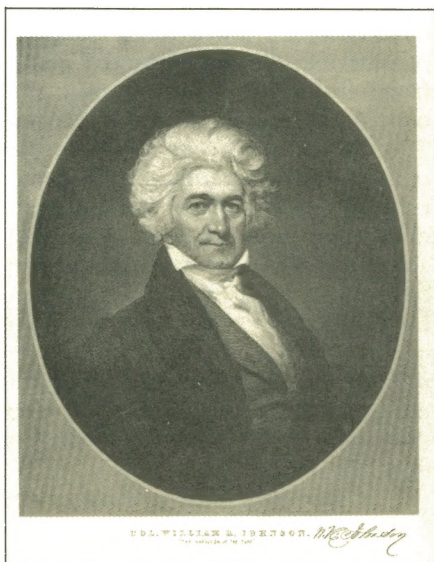
NSL COLLECTION.



COLLECTION OF THE JOCKEY CLUB.

Edward Troye painted these portraits of the victor, American Eclipse (left), and the Southern challenger, Henry.





ENGRAVED BY A.L. DICK FROM A  
PORTRAIT BY HENRY INMAN.

*Col. William Ransom Johnson, leader of the Southern forces, ate a plate of bad oysters the night before the race and spent race day in bed.*

his work, knowing that game and stoutness was his play, and his only chance of success, that of driving his speedy adversary, up to the top of his rate, without giving him the least respite . . ."

At the end of the third mile Purdy made his run, moving up "nose and tail" to Henry. Soon Eclipse was passing Henry, a development not unnoticed by Buckley. Colden noted:

"Here Buckley vociferated: See Eclipse! Look at Purdy! By heaven on the inside! I was all attention . . . When

they had proceeded a little more than half way round the sweep, the horses were a dead lap; when about three-fourths round, Eclipse's quarter covered Henry's head and neck, and just as they had finished the bend, and were entering upon the straight run, which extends along the back part of the course, Eclipse for the first time was fairly clear, and ahead.

"He now with the help of the persuaders, which were freely bestowed, kept up his run, and continued gradually, though slowly, to gain during the remaining three-quarters of a mile, and came in about two lengths ahead. As they passed up the stretch or last quarter of a mile, the shouting, clapping of hands, waving of handkerchiefs, long and loud applause sent forth by the Eclipse party, exceeded all description; it seemed to roll along the track as the horses advanced, resembling the loud and reiterated shout of contending armies."

### The Champion Eclipses Henry

In effect the match was over. At the start of the third heat, Purdy took Eclipse to the front and stayed there. Nearing the finish, Henry's jockey, John Walden, made desperate efforts to overtake the leader without success. Colden commented: "Thus terminated the most interesting race ever run in the United States. Besides the original stake of \$20,000 each, it was judged that upwards of \$200,000 changed hands."

Col. Johnson was still not satisfied.

The next morning he arose from his former bed of pain and, with the backing of several Southern turfmen, issued a challenge for a return match, with the stakes to be set at any sum between \$20,000 and \$50,000. Mr. Stevens' reply is the epitome of sportsmanship and good manners, expressed with polished elegance:

"Dear Sir: The bet just decided was made under circumstances of excitement, which might in some measure apologize for its rashness, but would scarcely justify it as an example; and I trust the part I took in it will not be considered as a proof of my intention to become a patron of sport on so extensive a scale. For myself, then, I must decline the offer. For the gentlemen who with me backed Eclipse, their confidence in his superiority, I may safely say, is not in the least impaired. But even they do not hesitate to believe that old age and hard service may one day accomplish what strength and fleetness, directed by consummate skill, has hitherto failed to accomplish.

"For Mr. Van Ranst I answer that he owes it to the association who have so consistently supported him, to the state at large, who have felt an expressed so much interest in his success, and to himself as a man, not totally divested of feeling, never, on any consideration, to risk the life or reputation of the noble animal, whose generous, and almost incredible exertions, have gained for the North so signal a victory, and for himself such well-earned and never failing renown."

## Finding it impossible to find a book? Try Interlibrary Loan!

Maybe you read about it in a book review, saw its title buried deep in a list of footnotes or heard about it from a friend. You want to read that book—you've got to read that book—and soon. Within days you've searched every library and bookstore in town to no avail. By now you'd pay any price just to hold a copy in your hands, though you have no idea if you'll even like the book or find it the least bit useful. What can you do?

Back up a few steps to your local library, and try interlibrary loan. Chances are excellent that, like the NSL and over 16,000 other libraries, your library participates in the interlibrary loan network through OCLC (the Online Computer Library Center, Dublin, Ohio). Since it began interlibrary loan services in the early 1970s, OCLC has filled over 44 million interlibrary loan requests.

Participating libraries enter their holdings onto the OCLC network. They search the network to see what titles other libraries hold, and then request the titles by computer or mail. Many libraries have a whole team of librarians who do nothing but request and fill interlibrary loans, which can actually be a bit of a challenge, as it often entails tracking down just the sort of book that no one has tracked

down in quite some time.

The request may come back unfulfilled if the book is missing, on loan or a permanent resident of the reference shelf. In addition, libraries often don't lend books that are old, fragile, rare or full of "color reproductions suitable for framing," though some will provide photocopies or photographs of such materials for a fee. If a request is returned empty, your librarian can try to borrow the book from other libraries. Sometimes the book arrives within days, as if by magic, but other times the process requires patience of both the librarian and the borrower.

Some interlibrary loans come with restrictions. If the book is fragile, the lending library may ask that you not make photocopies. Usually your local library will let you check out the book and take it home, but some books, like the NSL's, are sent out with the restriction "library use only." The NSL does not lend out books to individuals, and we ask that other libraries treat our books, some of which are nearly impossible to replace, the same way.

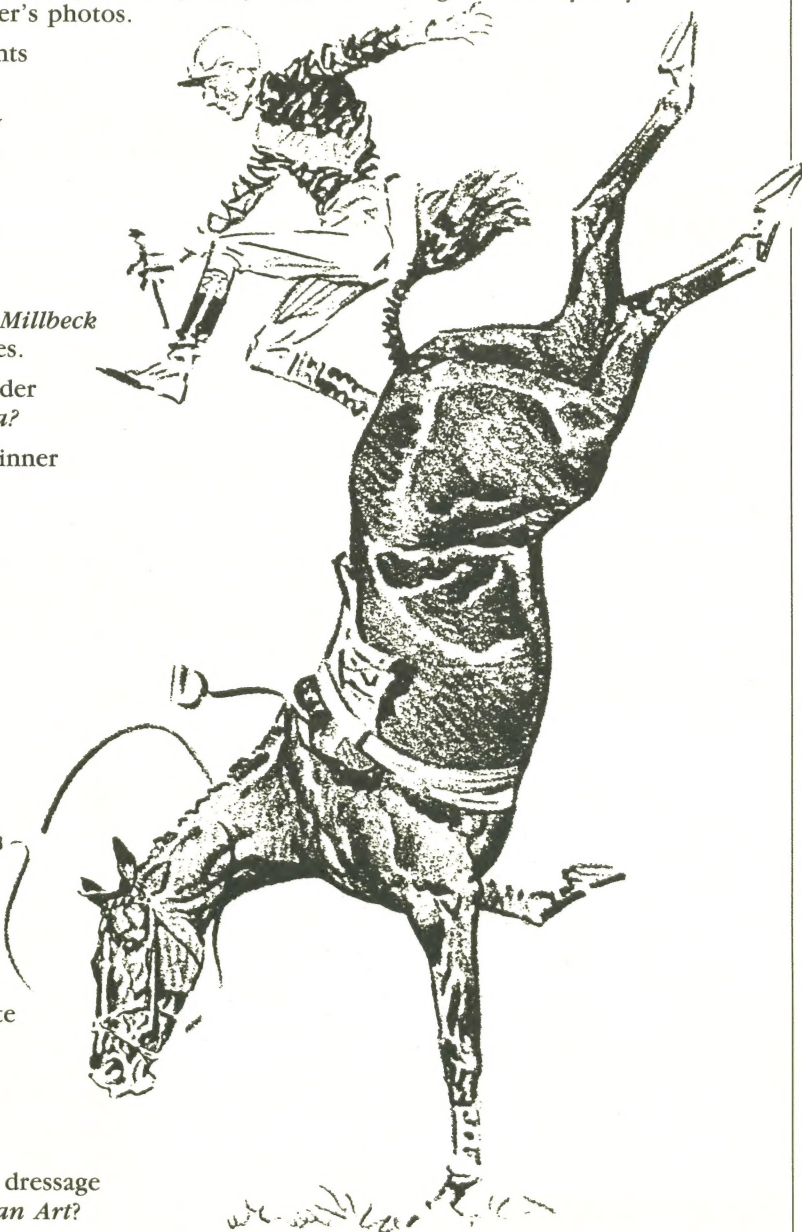
For more information on interlibrary loan, contact your local library or NSL Librarian Laura Rose at (703) 687-6542.



## HORSE LITERATURE QUIZ

Answers on  
page 10

1. *Time I Was Dead* is the autobiography of which British artist?
2. Name the foxhunting classic that was first published—anonously—in 1781.
3. Who wrote the first volume of *Racing in America*?
4. Why was *A General System of Horsemanship*, by William Cavendish, Duke of Newcastle, first published in French?
5. In 1944 artist and author Sir Alfred Munnings was elected president of which British institution?
6. Name the legendary publisher of the Derrydale Press.
7. What sporting periodical did "Nimrod" (Charles Apperley) write for?
8. Complete these Paul Brown titles: *Spills and \_\_\_\_\_*, *Hits and \_\_\_\_\_*, and *Ups and \_\_\_\_\_*.
9. Pat Lyne's *Shrouded in the Mist* is about which pony breed?
10. What pseudonym was used by Henry Hall Dixon, author of *Silk and Scarlet*, *Saddle and Sirloin* and other titles?
11. Name the 1981 Dick Francis book in which a steeplechase jockey becomes entangled in a mystery surrounding a dead race course photographer's photos.
12. Walter Vosburgh's *Cherry and Black* recounts the career of which turf luminary?
13. Which American hunt was Alexander Henry Higginson, author of *British and American Sporting Authors*, master of?
14. Name the Athenian whose 4th century B.C. book on horsemanship is considered invaluable even today.
15. Name the American author who wrote *The Millbeck Hounds* and many other foxhunting favorites.
16. Which equine artist is the subject of Alexander Mackay-Smith's *The Race Horses of America*?
17. What sporting periodical did John Stuart Skinner publish from 1830-1844?
18. Rudyard Kipling's story *The Maltese Cat* deals with which horse sport?
19. Name the horse whose unsuccessful Grand National bid is chronicled in William Clothier's *A Story of a Great Horse and a Foolish Undertaking*.  
Hint: He won the Maryland Hunt Cup in 1949, 1950 and 1952 with D.M. Smithwick in the irons.
20. *One Jump Ahead* was the second part of a famous showjumper's autobiography. Who was the subject, and what was the title of the first part?
21. In what country was Federico Grisone's 1550 *Gli Ordini di Cavalcare* published?
22. Name the Russian-born horseman who wrote *Horseman's Progress*, *How a Horse Jumps* and other equitation classics.
23. Homer Davenport is known for his book *My Quest of the \_\_\_\_\_ Horse*.
24. What was the nationality of Nuno Oliveira, dressage rider and author of *Reflections on Equestrian Art*?
25. Harry Worcester Smith's *Life and Sport in Aiken* highlights which sporting family?



This illustration is from Paul Brown's *Spills and \_\_\_\_\_* (see question 8).



Are you ready to place your bids for the 1993 duplicate book sale? Catalogs for the sale, which is the NSL's main fundraiser, were mailed to NSL members in mid-October. The deadline for bids will be Friday, Nov. 19.

This year the sale includes a special "side show." A number of sporting book authors and publishers have donated special copies of their books to the sale. Don't miss this opportunity to bid on signed books by Dick Francis, William Steinkraus, Paul Mellon, Major General J.R. Burton, Bert de Nemethy and other noted authors.

We invite you to visit the Library weekdays between 10 a.m. and 4 p.m. to peruse the collection. We would be happy to point out items that may be of interest to you.

Please note: Bids will only be accepted from members whose dues are up-to-date. If your membership has expired, you will be notified and asked to renew before your bids are honored.

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The von Hunersdorf collection is now "in residence" at the NSL. Please stop by and let us share some of these books with you. You'll see incredibly beautiful hand-colored plates, exquisite bindings and original texts of some of the ultimate classics of horsemanship.

The books arrived in a 400-pound wooden crate from England. After NSL Director Peter Winants and Librarian Laura Rose unpacked the nearly 200 books, the "collating" began with our rare book expert, NSL board member Ellen Wells, who is head of the Special

Collections Department, Smithsonian Institution Libraries, Washington, D.C. When collating a book, Wells makes certain that all plates, maps and other illustrations are all in order; notes tears or other damage that a conservator may later repair; checks for binding errors, such as misnumbered pages or mixed-up leaves; and makes notes of interest to readers and librarians that a cataloger will add to the record when cataloging the book.

The process is time-consuming, due in part to the fact that many of the books can easily distract the most focused eye. To date Wells has, over three separate day-long sessions, collated 160 of the 205 von Hunersdorf items. The NSL greatly appreciates the expertise, time and assistance that she has offered in conjunction with the von Hunersdorf collection.

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The following is a list of exhibitions that NSL members may find of interest. A contact number is included; we encourage you to check schedules and hours before attending.

CT. NEW HAVEN. Yale Center for British Art. "Toil and Plenty: Images of the Agricultural Landscape in England, 1780-1890." January 15-March 13, 1994. (203) 432-2850. Images of the British landscape by some of England's greatest artists, illustrators and photographers, including George Stubbs, J.M.W. Turner and John Constable.

KY. LEXINGTON. International Museum of the Horse, Kentucky Horse Park. "A Celebration of the Horse Park." Nov. 12, 1993-March 14, 1994. (606) 233-4303. Two of the Kentucky Horse Park's annual programs are "Art at the Park" and "Photo Day;" the exhibition will include photographs and other artworks by instructors and program participants.

KY. LOUISVILLE. Kentucky Derby Museum. "The Art of Henry Koehler." Oct. 18, 1993-Jan. 2,

1994. (502) 637-1111. Koehler is best known for his sensitive paintings of horse racing. This exhibition includes works on polo and foxhunting as well.

NY. SARATOGA SPRINGS. National Museum of Racing. "Skip Dickstein Photographs." December 1993-March 1994. (518) 584-0400. The museum presents a show of Dickstein's photographs of the world of Thoroughbred racing.

VA. RICHMOND. Virginia Museum of Fine Arts. "George Catlin's 'Indian Gallery:' Views of the American West." Oct. 8, 1993-Jan. 30, 1994. (804) 367-0852. Catlin journeyed across North America to document native Americans in their natural habitats, creating a collection of works later dubbed the "Indian Gallery."

WY. LARAMIE. University of Wyoming Art Museum. "Saddlemaking in Wyoming: History, Utility & Art." Sept. 11, 1993-Jan. 2, 1994. (307) 766-6622. Twenty-two saddles, related photographs and other historical materials illustrate the craft and artistry of Wyoming saddlemakers past and present.

## Welcome New Friends

Mrs. C. McGhee Baxter/  
Charlottesville, Va.  
Eleanor Campbell/York, Maine  
Mrs. Neal G. Clement/Killen, Ala.  
Barbara T. Engel/Durango, Colo.  
Carol Englander/Sudbury, Mass.  
Anne O. Frey/Stanfordville, N.Y.  
Mr. and Mrs. M. Tyson Gilpin/  
Boyce, Va.  
Max Greenberg/New York, N.Y.  
Mr. and Mrs. Louis Hering/Hume, Va.  
Paige Horine/Ruxton, Md.  
Mr. and Mrs. Jeff Ketzler/Omaha, Neb.  
Jean Kraus/Fulton, Mo.  
Mr. and Mrs. Roy Lerman/  
Middleburg, Va.  
Roger Maher/Woodstock, Vt.  
Mark Murray/New York, N.Y.  
Phenotype Books/  
Penrith, Cumbria, U.K.  
Steven D. Price/New York, N.Y.  
Gordon G. Smith/Somerville, N.J.  
Mignon C. Smith/Washington, D.C.  
Leonard Sogg/Chagrin Falls, Ohio  
Christine Taylor/Washington, D.C.  
Joan Thiele/Raeford, N.C.  
U.S. Combined Training Association/  
Topsfield, Mass.  
S. Bonsal White/Monkton, Md.  
The Very Rev. J.L.B. Williams/  
White Post, Va.



COURTESY OF THE ARTIST.

*The Kentucky Derby Museum features the works of Henry Koehler, painter of "Point to Point Gossip."*



## Gift Horses

The NSL would like to extend a warm thank you to Mary P. Stephenson of Southern Pines, N.C. Mrs. Stephenson donated an extensive collection of horse books centering on foxhunting. A good number of these books were not previously held by the NSL, such as John Allen's *Principles of Riding for Ladies* (London: Thomas Tegg, 1825); John Board's *From Point to Point* (London: Christopher Johnson, 1953); John Mills' *The Life of a Racehorse* (London: Ward, Lock & Tyler, 1868); and Clarence Blair Mitchell's *The "A B C" of Riding to Hounds* (Princeton, N.J.: Princeton University Press, 1916). We are happy to add these titles, and many others, to the NSL collection.

Thanks are also in order for Capt. John Fritz, well-known for his leadership of the United States Equestrian Team and the United States Pony Clubs. Fritz donated a collection of books highlighting dressage, show jumping and horsemanship, a number of which he himself contributed to.

The NSL would also like to acknowledge the kind gifts of the following donors: Sandy Powers of Washington, D.C.; Jan Spink of Charlottesville, Va.; Mrs. June H. McKnight of Norwich, Vt.; Shirley Murphy of Charlottesville, Va.; Ellen B. Wells of Alexandria, Va.; Frank Lessiter of Brookfield, Wis.; and Laura Rose of Middleburg.

Last but not least, a special thanks to *The Chronicle of the Horse* magazine, with whom the NSL shares the Vine Hill mansion. After the *Chronicle's* editorial staff members review books, they don't take them home to add to their own personal collections. The books are donated to the NSL, providing the Library with some of the newest titles on the market. During the last four months, the *Chronicle* has donated 15 books.



## New Arrivals

### BOOKS

- Birdsall, P.H./*The Compendium of Sport Horse Bloodlines* (Brantford, Ontario, Canada: Equine Bloodlines, 1987)
- Blake, Henry/*Thinking with Horses* (North Pomfret, Vt.: Trafalgar Square, 1993)
- British Show Jumping Association/*Show Jumping* (London: Educational Productions, n.d.)
- Christie's Monaco/*Livres Rares Sur La Chasse, Collection Jean Berger* (Monte Carlo: Christie's, 1993)
- Couch-Keen, Glenda/*Equestrienne Australis* (Sprighton, South Australia: The Side-Saddle Association of S.A., 1990)
- Francis, Dick/*Comeback* (New York: Ballantine, 1993)
- Francis, Dick/*Knockdown* (New York: Ballantine, 1993)
- Francis, Dick/*Longshot* (New York: Ballantine, 1992)
- Ffrench-Blake, R.L.V./*Intermediate Dressage* (Boston: Houghton Mifflin, 1977)
- Herrick, John B./*Prescriptions for Healthy Farm Animals* (Brookfield, Wis.: *Farmer's Digest*, 1991)
- Hodges, Jo/*The Equine Athlete* (North Pomfret, Vt.: Trafalgar Square, 1992)
- Karter, John/*Lester* (London: Headline, 1992)
- Katz, Gary R./*The Equine Legal Handbook* (Middletown, Md.: Half Halt Press, 1993)
- Limerick, Patricia/*The Legacy of Conquest* (New York: Norton, 1988)
- Lorch, Janet/*From Foal to Full-Grown* (London: David & Charles, 1993)
- Marshall, Leonie/*Dressage* (London: Batsford, 1993)
- Miller, Robert/*Imprint Training of the Newborn Foal* (Colorado Springs, Colo.: *Western Horseman*, 1991)
- Mortimer, Monty/*Competition Training* (London: David & Charles, 1993)
- Phillips, Mark/*Horse and Hound Book of Eventing* (New York: Howell, 1993)
- Roberts, Tris/*Equestrian Technique* (London: J.A. Allen, 1992)
- Scheid, Dan W. and H. Lee Schwanz/*How to Buy a Healthy Horse . . . And Keep Him That Way* (Brookfield, Wis.: *Farmer's Digest*, 1985)
- Sly, Debby/*Mary Thomson's Eventing Year* (London: David & Charles, 1993)
- Smith, Sharon/*The Performance Mare* (New York: Howell, 1993)
- Societe Hippique Francais/*Guide des Organisateurs et Amateurs de Concours Hippiques* (Paris: Charles-Lavauzelle, n.d.)
- Spink, Jan/*The Therapy Horse: A Model for Standards and Competencies* (Durango, Colo.: Barbara Engel Therapy Services, 1993)
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- Wallace, Jane/*Poles and Gridwork* (Addison, Buckingham, England: The Kenilworth Press, 1993)
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- Walrond, Sallie/*Driving a Harness Horse* (London: J.A. Allen, 1992)
- Wanless, Mary/*Ride with Your Mind* (North Pomfret, Vt.: Trafalgar Square, 1991)



## Book News and Reviews

**TEACHING THE MATURE RIDER.** Martin Diggle. J.A. Allen & Co., 1 Lower Grosvenor Place, London, England SW1W 0EL. 1993. Paperback. 125 pp. Illus. \$15.00.

Books that introduce the beginner to riding basics are usually not geared toward a particular age group. If a book does appeal to a specific audience, it is usually the younger set, as the "horse bug" most often bites during one's pre-teen years. Riding schools, 4-H groups and Pony Clubs provide outlets for the youth who wants to become involved with horses.

In his book *Teaching The Mature Rider*, Martin Diggle reminds readers that there is another set of aspiring riders who have long since passed their prime Pony Club years. The book is written for the riding instructor who is teaching the "mature" rider; the instructor could be new at teaching such riders, or just in search of some instruction reminders. Diggle's clear and concise text would also be both helpful and interesting for the mature student about to embark on riding lessons.

In his introduction, Diggle explains what he means by the broad term "mature rider," and discusses why such riders need special consideration. The author stresses the importance of communication between adult riders and their instructors. He advises instructors to understand their students' motivations and athletic backgrounds—important aspects of instruction that are easily overlooked. He also includes a section on "the value of humor," which could benefit any student and teacher.

Diggle's chapter on physical considerations reminds an instructor of the physical limitations that young riders don't contend with, such as hip problems and arthritis, but he balances his discussion of a mature rider's limitations with the positive aspects that can make their instruction a gratifying experience. An example is their desire to benefit from the teaching/learning process, which most young students don't value as highly.

*Teaching The Mature Rider* does a complete job of covering all areas that any learn-to-ride book should include while making them specific to the mature riding student. The humorous illustrations provide the reader with a few chuckles while reading. The book

would definitely provide the riding instructor with reminders and new ideas, and the older beginner with encouragement.

K.B.

**HEALING YOUR HORSE, ALTERNATIVE THERAPIES.** Meredith L. Snader, V.M.D.; Sharon L. Willoughby, D.V.M., D.C.; Deva Kaur Khalsa, V.M.D.; Craig Denega, B.A.; and Ihor John Basko, D.V.M. Howell Book House, Macmillan Publishing Company, 866 Third Ave., New York, N.Y. 10022. 1993. 200 pp. Illus. Index. \$25.00.

Keeping your horse healthy, happy and sound is no easy feat. Daily traumas and injuries may not be readily cured by traditional medical means. Turning to alternative therapies may be the answer.

*Healing Your Horse, Alternative Therapies* is an in-depth look at safe alternatives for equine conditions difficult to treat with conventional therapy. The "natural" cures discussed include: acupuncture—using the body's meridians, which control blood flow, to help activate recuperative powers and achieve healing; chiropractic—spinal manipulation to restore flexibility and spinal alignment; homeopathy—medicinal remedies for common ailments; massage—manipulation to increase range of motion, elasticity and circulation within tissue; and herbal—the healing qualities of plants, to stimulate the regeneration of cells.

Each chapter, which discusses one type of treatment, is written by a practitioner who specializes in that particular therapy for equines. All of the authors are very precise in their information, with several relevant examples of problems and their treatment.

The treatments discussed offer some very valid options for drugless, non-abusive solutions to chronic equine problems. None of these therapies are intended to replace sound medical advice of veterinarians. Instead, they are simply "keys from the past that will unlock the door to your horse's future," says author Meredith L. Snader. All are from ancient Asian healing traditions. They are suggested as treatment for several equine conditions, including arthritis, laminitis, navicular, respiratory conditions, reproductive disorders, gait disorders, wounds,

bruises, shock, fever, skin irritations, dehydration, eye injuries, founder and strains.

A quote by Jen Hsou Lin at the beginning of the book sums up its entire theme, as well as the viewpoints of the authors: "It matters not whether medicine is old or new, so long as it brings about a cure."

A.S.

**MAKING NOT BREAKING.** Cherry Hill. Breakthrough, 310 North Highland Ave., Ossining, N.Y. 10562. 1992. 244 pp. Illus. Index. Bibliography. Glossary. \$24.95.

*Making Not Breaking* is for the rider who has been riding for some time but may not have much experience with young horses and their training. Cherry Hill, respected horsewoman and prolific writer, takes the reader step by step through the first year of training under saddle for English and Western horses.

One would assume that most readers interested in this book would have some background with horses and training. For these people, much of the training principles and behavior modifications suggested by Hill are not exactly breakthroughs, but it does help at times to be reminded of some of the simple principles behind successful training. Riders should be aware of the horse's natural reflex points; the book provides a reflex chart with clear explanations. They should also be familiar with the horse's instinctive reactions to certain stimuli; the book provides a guide to reading such reactions. There is also a chapter on behavior modification.

At points the book does go into detail that is not necessarily common knowledge, such as how different metals in bits affect the horse's rate of saliva production. It also provides insight into the steps and equipment necessary to help set up a positive learning experience for the young horse in training.

Throughout the book Hill provides checklists that allow readers to better gauge where their horse is in his or her training. The book ranges from the simple lessons of preparing to mount to the final chapters which begin to introduce the concept of collection and bending.

C.S.





**KLIMKE ON DRESSAGE, FROM THE YOUNG HORSE THROUGH GRAND PRIX.** Reiner Klimke and Werner Ernst. Half Halt Press, 6416 Burkittsville Rd., Middletown, Md. 21769. 1992. 112 pp. Illus. \$49.95.

This book was first published in Germany in 1991 under *Von der Schonheit der Dressur* (the beauty of dressage), which is an appropriate title because Werner Ernst's pictures are marvelous. Included are portraits of many of the great horses of past decades—Granat (Christine Stuckelberger), Corlandus (Margit Otto-Crepin), Gauguin de Lully (Stuckelberger), Rembrandt (Nicole Uphoff), Matador (Kyra Kyrklund), Federleicht (Robert Dover), Dynasty (Cindy Ishoy), Ganimedes (Monica Theodorescu) and Marzog (Anne-Grethe Jensen). There are many pictures of Klimke on Ahlerich, the Olympic gold medal winner at the 1984 Olympics in Los Angeles. A personal picture favorite is Ahlerich leaving the ring after his seventh German championship in 1988 at age 17.

Klimke's text, on the other hand, which traces the development of horses from their 4-year-old year at the German equivalent of our training level up to Grand Prix, is superficial; the only real insight into intricate dressage movements is through the photo cutlines.

I also have problems with the appendix section, "Champions of Dressage," which lists the Olympic medalists, 1912-1988; the World Champions, 1966-1990; and the European Champions, 1963-1989. This could have been a valuable research tool. However, only the riders' names appear, no horses. Shame.

I conclude that the book tries to capitalize on Klimke's name, and that the title should be along the same lines as the original German title—*The Beauty of Dressage*.

P.W.

*"Horses and poets should be fed, not overfed."*

— Charles IX of England



FROM *KLIMKE ON DRESSAGE* BY REINER KLIMKE AND WERNER ERNST. COURTESY OF HALF HALT PRESS.

*This 1988 photo by Werner Ernst shows a pas de trois of great dressage champions (L-R): Corlandus (Margit Otto-Crepin of France), Ahlerich (Dr. Reiner Klimke of Germany) and Gauguin de Lully (Christine Stuckelberger of Switzerland).*

**THE HORSE AND HOUND BOOK OF EVENTING.** Capt. Mark Phillips. Howell Book House, Macmillan Publishing Co., 866 Third Ave., New York, N.Y. 10022. 1993. 160 pp. Illus. Index. \$27.00.

The timing of this book for American readers is excellent, as Capt. Phillips, the four-time winner of the Badminton (England) Three-Day Event, has recently been named chef d'equipe of the United States Equestrian Team's international eventers.

The chapters in Phillips' book are similar to those in other how-to books on the subject: choosing and training the horse; the dressage, stadium jumping and cross-country phases; competing in one-day and three-day events; and stable management. What puts this book way above other how-to books is Phillips' strong opinions and his ability to draw on specific experiences in making points.

I enjoyed Phillips' comparison of a good event horse to an all-around athlete, that he must be the equivalent of a decathlete, a jack of all trades. Phillips then points out that successful riders of these athletes must be psychologists of sorts. He said: "I have learnt to think like a horse. If a horse is not responding to my aids, I ask

myself: Does he understand? Is he finding it difficult to do what is requested? Is he being obstinate or lazy? Is he bored, under-exercised or tired? When there is a problem and something is not being achieved, it is essential to find out the reason. You must keep asking, 'Why?'

Phillips doesn't pull any punches in advising riders on the cross-country phase of eventing: "The most important principle is to want to do it, to be committed before you start off to getting to the other side of every fence every time . . . If you are not certain about whether you want to go or not, do yourself and your horse a favor—don't start."

Phillips emphasizes that the welfare of the horse must never be put in jeopardy, regardless of the rider's personal ambitions. "Over the years there have been occasions when riders have been guilty of over-using their horses on the cross-country. These riders are regarded with disdain by their peers and public alike and never really recover from the smear on their reputation."

The USET is fortunate to have Phillips. His book is must reading for novice eventers, and interesting reading for veteran eventers.

P.W.



## Seen in the Stacks . . .

### Visitors:

- Antonia Gordon, a veterinary student at The Veterinary College of Ireland in Dublin, took a peek at some of the NSL's rare books on early veterinary medicine.
- Fred Stone of Middleburg reviewed the beagling diaries of Mr. and Mrs. David B. Sharp.
- Stacy Bearse, publisher of *The Blood-Horse* magazine in Lexington, Ky., enjoyed a look at the NSL's rare book collection.
- Sean Clancy, a steeplechase jockey from West Grove, Pa., and Anne Kontos, an event rider from Upperville, Va., enjoyed books on racing and three-day eventing.
- Thomas J. Carroll of Middleburg researched the founding of the Radnor, Pa., Three-Day Event.
- Megan Jacobs of the Washington International Horse Show headquarters in Gaithersburg, Md., took a tour of Vine Hill.
- The Jewell family of Bluemont, Va., researched prints by George Stubbs.
- Lisa Rosenthal, a combined training rider from Massachusetts, enjoyed books on eventing and dressage.
- Joe Burgess of the U.S. Pony Clubs in Lexington, Ky., toured the collection and learned what services the NSL can provide for Pony Clubbers around the country.
- Laurel Scott of Middleburg researched the histories of the Blue Ridge and Warrenton hunts.
- Derek Day of Bristol, England, a foxhunter with the Duke of Beaufort's pack, perused the foxhunting collection.
- Bernard Rachner of Haymarket, Va., researched turf legend Man o' War.
- Richard Powell of Newark, Del., inspected the newly arrived von Hunersdorf Collection.
- Dr. and Mrs. Robert L. Banner Sr. of Richmond, Va., also enjoyed a look at the new collection. Mrs. Banner, a sculptress, pursued books by sporting artist Paul Brown as well.
- Patricia S. Pearce and Mrs. and Mrs. Warren Packard of Metamora, Mich., browsed through the foxhunting collection.
- Mary Ashby McDonald of Chantilly, Va., researched horse book publishers.
- Rick and Molly Wilson of Wheaton, Md., and Nancy Deuel of the Equine Sports Biomechanics Lab at the University of Maryland, College Park, Md., looked into cavalry drill patterns for the university's drill team, and other subjects.
- Mary Millsbaugh of Falls Church, Va., and Shirley Lerman of Middleburg looked into the career of sporting artist Martin Stainforth.
- Norman Fine of Millwood, Va., did research for an upcoming history of the Norfolk (Mass.) Hunt.
- Helen Waldes of Topeka, Kan., enjoyed the NSL's collection of rare books, as well as books on dogs and photography.
- Bob Rush of Middleburg looked through the NSL's horse racing collection.
- Mark Strauss, an artist from Maurertown, Va., perused the sporting art books.
- Crystal Brumme of Potomac, Md., took a tour of the collection.
- Florence Hillman of Middleburg researched British sporting artist Henry Alken and old carriage catalogues.
- Eleanor H. Schnabel of Alexandria, Va., researched some of the NSL's books on angling. Schnabel, a master's candidate in art history at Virginia Commonwealth University, is studying the paintings of 19th-century American artist Worthington Whittredge.
- Carole Lipski of Leesburg, Va., looked into the history of the Loudoun Hunt.

### Phone/Mail:

- Tom Geyer of Sturbridge, Mass., researching British sporting artist George Wright.
- Tom Gilcoyne of the National Museum of Racing in Saratoga Springs, N.Y., researching The Gracefield Cup, a 1906 race at the Great Neck, L.I., race course.
- Doreen Margetts of Vancouver, B.C., researching American libraries and museums that include sporting art and literature.
- Renee Stowers of Pinnacle, N.C., researching the training and breeding of mules.
- Susan Rindal of Atlantic Beach, Fla., researching the history of stock ties and other equestrian apparel.

## Horse Literature Quiz Answers



1. Cecil Aldin.
2. Peter Beckford's *Thoughts on Hunting*.
3. John Hervey.
4. The English duke was living in France, a refugee from the Cromwell regime.
5. The Royal Academy of Arts.
6. Eugene V. Connett.
7. *The Sporting Magazine*.
8. *Misses, Thrills, Downs*.
9. The Connemara.
10. "The Druid."
11. *Reflex*.
12. Pierre Lorillard.
13. The Middlesex (Mass.) Hounds.
14. Xenophon.
15. Gordon Grand.
16. Edward Troye.
17. *The American Turf Register and Sporting Magazine*.
18. Polo.
19. Pine Pep.
20. Pat Smythe; *Jump for Joy*.
21. Italy.
22. Vladimir Littauer.
23. *Arabian*.
24. Portuguese.
25. The Hitchcock Family.

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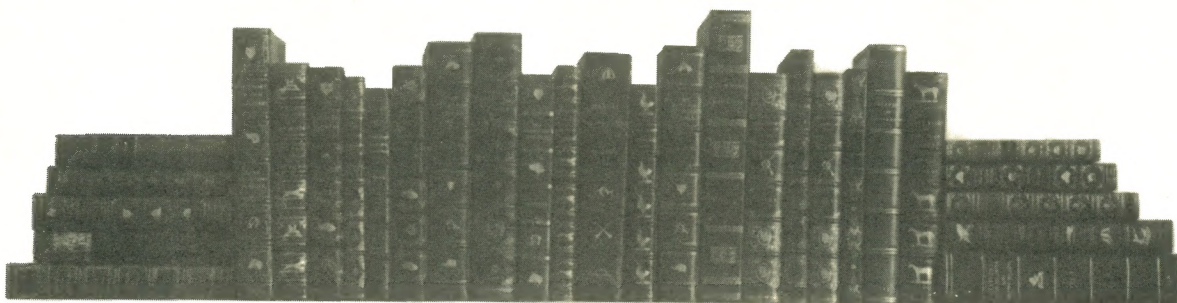
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